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# DEVOTED TO MUSIC AND ART.

Vol. IX.

SEPTEMBER, 1886.

No. 9.

## PRECOCITY OF MEN OF GENIUS.

IN a very curious article which James Sullivan has published in last month's *Nineteenth Century*, he adduces evidence which seems to establish not only that precocity is not necessarily a sign of disease, but that exceptional capacity, especially if it is of the original kind which comes within the scope of the word 'genius,' is very apt to be precocious. He shows that out of two hundred and eighty-seven great musicians, artists, scholars, poets, novelists, men of science and philosophers, two hundred and thirty-one, or four-fifths, were precocious children, giving signs of their unusual capacity in their special line of thought long before they were twenty; indeed, in some cases before they had emerged from comparative infancy. Mozart was exhibited as a pianist before he was five, and Mendelssohn's first cantata was written at eleven; while Beethoven at nine had outgrown his father's musical teachings; Raphael was a scholar in the studio at twelve; Titian painted a Madonna at the same age; Morland was an accepted portrait painter, highly paid by his customers, at ten; Landseer exhibited his pictures at thirteen, and Flaxman carved busts at fifteen; Goldoni at eight sketched out a comedy; Calderon wrote a play at fourteen; Goethe's first poem, at fifteen; Beaumont composed tragedies at twelve; and Cowley's epic, written at ten, is said to be 'an astonishing feat of imaginative precocity.' Scott finished his first story at twelve; Dickens was a charming raconteur, the delight of his companions, at nine, and Charlotte Brontë wrote stories, as well as poems and plays, at fourteen; Goethe was a scholar at twelve; Porson could repeat the whole of Horace and Virgil before he was fifteen, and Macaulay at eight put together a compendium of universal history. Newton was a mechanic at school; La Place, while a mere lad, was a mathematical teacher; Pascal at eighteen invented a calculating machine, and Leibnitz thought out difficult philosophical problems before he was fifteen. There are mere selections from much longer lists; and, as in many cases the capacity must have appeared and have escaped either notice or record, we may take it with most of genius, precocity, sometimes of the most unusual, occasionally of an almost miraculous kind, has been a rule. Of course, the rule is not invariable, and, of course, it is most frequently observed in those departments of thought in which, as in music and in painting, a certain inherent aptitude of genius is necessary as a condition. Not only a brain, but a finger is necessary to the great musical executant; and Raphael must not only have had a gifted mind, but exceptionally perceptive eyes. Young philosophers are scarcer than young musicians, and there have been many more painters for one boy distinguished in any science except mathematics, which seems, like arithmetic, to have some unknown relation to particular brains, calculating boys working out results, it seems almost proved, by unconscious methods. At all events, they often do not know their own processes, and their power sometimes dies away in manhood. It is no power of thinking hardly won by the special powers in childhood of a majority of men of genius would, however, seem to be proved past question.

Why should a specially fine brain lose its fitness? Is it not possible—we are not offering at present an asking question—that precocity arises from some difference in the brain, but from some difference in the vigor, and, therefore, the development of the life within the brain, that the disparity is in the motor, of which we know nothing, and not in the thing moved? Puttin in the stimulating ray, and may not the fact be not in the colloid, but in the fluid which makes it act? There is some connection somewhere between the phenomena of precocity and of

late development which has never been worked out yet. It seems wonderful that any child, however trained, should paint well at five or paint portraits at ten; but it is more wonderful that a man over thirty should discover in himself a faculty he never suspected? Yet that seems to have happened to De Fox and Cervantes, Sebastian Bach, and possibly Haydn. The power must have been always there, but the something that vitalized it was wanting. May there not be, that is, a thousand boys with the musical constitution, among whom the box is unlocked early in one, but might, under certain conditions have been unlocked early in all?—*Leipzig*.

## CARL MARIA VON WEBER'S SUICIDE.

THE celebrated composer, Weber, was, in his day and country recognized as being most talented among his fellow artists. His name was unusually popular and his works, which bore the stamp of genius, had earned for him the admiration of all the distinguished musicians of Europe.

As is usually the case, the more his reputation as a composer spread, the more he was subjected to the envy and hatred of mediocrity. Weber was unusually sensitive to the abuse of the critics upon him, although he appeared to care little what they said, and he felt an inner displeasure to see his superiority thus doubted. The diatribes of these miserable scribblers, against the life of literary wars, were to him a continual torture and robbed him of his rest at night.

When he learned to conquer his irritability and to scorn the many obscure critics, whose incapacity to judge of musical compositions and the rendering thereof was well known. Only one remained whom he feared, and this was a certain Müller, who wrote the criticisms upon musical compositions and performances for a Leipzig journal.

The criticisms of this Müller were a power, not only among the *connoisseurs* of music, but also among musicians; and this deservedly so in many directions. Müller's criticisms, although they did not differ in urbanity from those of others, were nevertheless, conspicuous amongst those of his colleagues on account of the eminent literary talent they displayed. Their excellencies, were however, often marred and their brilliancy lessened, through some obscure composer who found in Müller a severe which often became unjust. Müller seemed to take special pleasure in cutting and tinseling the reputation of the most distinguished of his fellows, and Weber felt very keenly the wounds of the poisoned arrows which had been shot at him, for the purpose of serving some obscure composer who found in Müller a severe which often became unjust.

Weber knew of no way in which he could protect himself against the attacks of Müller, who was indefatigable in belittling his reputation.

To answer him through the press would have provoked a war, the outcome of which could have done no good; furthermore it would have been an admission that he felt wounded. To adopt means, which had not been resorted to by others, that is, to feed this Cerberus with a roll of bank notes, was out of the question, for Müller was known as a man who would do anything.

What was then to be done by Weber to protect himself against Müller's onslaughts? He endeavored to do this by the solution of the problem. At last he thought struck him. Yes—this would be the way. He departed from Leipzig. During his absence he had been writing a large new symphony, a detailed report of his death to the leading papers of Germany.

When he published the report, and all the papers throughout the country, took notice of it, and most of them published in addition a pompous biography of Weber. None of these papers dis-

tinguished itself through its enthusiasm as much as the one represented by Müller.

Müller had written over his signature the biography of Weber, and the untimely death of the master, and having no longer any cause for attacking him, he did full justice to the great artist by saying he was the prince of all the German composers.

Several days afterwards, Weber contradicted the report of his death, and went to Leipzig in order to fully satisfy all that might still cling to the belief of his death that he was indeed alive.

How much Müller was embarrassed by this retraction of Weber can well be imagined. He, however, found himself captivated by the praise he had bestowed, for to retract the positive expression given was of course out of the question. He somehow managed to skillfully extricate himself from the predicament he was in, but with a scathing sarcasm, stopped entirely, and at the first presentation of "*Der Freischütz*," Müller was one of the warmest admirers of the masterpiece of Carl Maria von Weber.

## THE ST. LOUIS AUTUMNAL FESTIVAL.

FOR seven weeks, beginning on September 8th, with the opening of the Exposition, St. Louis will be in a continuous blaze of glory. At the Exposition, from the 18th of September, inclusive, the Cavalry Depot Band and Signor Liberati will give concerts afternoon and evening. From the 20th of September to the 23d of October, Gilmore's unrivalled band of 65 musicians will furnish the music. On the 20th of September begins the triennial convolve of the Knights Templar, a parade of the Knights, some 30,000 strong; on the 22nd, Charity Jubilee at Fair Grounds by 3,000 instrumental musicians under Gilmore; on the 24th, pyrotechnic display by the Flambeau Club; on the 26th and 29th, night parades of the Uniformed Secret Societies of St. Louis and of the State Wheelmen. On Monday, October 4th, the Great St. Louis Fair opens for one week. During the whole of Fair week and on the principal nights during the festivities the streets will be brilliantly lighted by hundreds of thousands of gas jets in colored globes, arranged in the most artistic shapes and designs.

A FREE BUREAU OF INFORMATION has been established by the merchants and manufacturers of St. Louis for the convenience of visitors during the Festival Season. A register is kept daily of all hotels, boarding houses and private residences where board and sleeping accommodations can be secured at moderate rates. Visitors calling at the BUREAU, located in the Wabash Ticket Office, across the street from the Grand Union Hotel, obtain *gratuitously* all necessary information pertaining to their comfort during their stay in the city.

The UNION DEPOT BUILDING is located within five minutes' walk of the terminus of all the street car lines, the terminus of all the street car lines.

The merchants, manufacturers, and citizens generally, and KUNK'S Musical Review in particular, extend to all a cordial invitation to visit St. Louis during the Grand Autumnal Festivities commencing September 8th, and ending October 23d, 1886. Ample preparations are made to accommodate visitors, and all will be welcome.

The beautiful illuminated Official Programme will be mailed to any address on application to the Joint Advertising Committee, Exposition Building, St. Louis.

Secretaries of the Exposition, and the Wad of the Fair, inform us that the exhibits in their respective enterprises will be unusually large and interesting. The efforts of both will be due to the intelligent endeavors of those gentlemen.

# Kunkel's Musical Review

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I. D. FOULON, A.M., L.L.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

Again call the attention of our readers to the fact that, in order to avoid, as far as possible, the loss to intending subscribers and the annoyance to themselves from the practices of bogus agents, the publishers have prepared a receipt which cannot easily be counterfeited and which will be furnished to all the regular agents for KUNKEL'S MUSICAL REVIEW. A facsimile of the receipt is printed elsewhere. Pay no money for the REVIEW to a stranger on any plea whatever, unless he give you one of these receipts. In the receipt, proper signature "Kunkel Brothers" is not printed but written in ink. Compare it with the signature of the facsimile. All forgeries of this receipt will be vigorously prosecuted.

## A REPRESENTATIVE NATIONAL ASSOCIATION.

PROF. WOLFRAM'S article, printed elsewhere, has been followed by several private communications from other sources, showing that our position in reference to the manner in which a national association of music teachers should be organized and managed has been approved by the thoughtful and progressive musicians of the country, East and West. While there is dissatisfaction (well founded, we think) with the methods hitherto followed in the existing national association, there is no animosity against the organization expressed in the communications in question. The members of the old association may, however, as well understand right now that strong and able men have determined on reform—within the existing body, if possible; without, if the self-administered, blatant and incompetent element should carry the day when the plan of making the body a representative one shall be broached at the next meeting of the M. T. N. A. What would be the relative standing of two associations, one made up of anybody and everybody that chose to pay two dollars for dues, the other of accredited representatives of the music teachers of the different States, is too plain for discussion. The former is, after all, but a picnic party; the latter would be a musical council, or senate.

The organization of State associations is the first step toward securing a representative national body, and the friends of the movement should organize such associations in all the States. We shall be happy to hear from musicians everywhere upon this subject, and to assist all as best we may in the prosecution of the good work proposed.

OME there are who see no utility in musical journals, because the instructive material they contain is not systematically arranged; in other words, because musical magazines do not offer a graded course of musical instruction. They forget that much of the most valuable growth in knowledge, that which becomes most thoroughly incorporated into our being, and hence the most practical and valuable, is that which an observant mind "picks up" as occasion offers—the unconscious growth of knowledge, we might call it. They are right in thinking that systematic study should be the foundation of all education, but they forget that he who studies everything systematically is likely to become the slave of system, and work all his lifetime the treadmill of routine—a pedant, not a *scientist*. They further forget that it is in the journals that the advance of knowledge is first recorded, that new facts, discoveries, compositions, etc., are given to the world, and that, if they wait until the same things have been collated in some text-book before they learn them, they are sure to be years behind the times. They also forget that the musical world is one body in its life and aspirations, and that the musical journals are the arteries through which its life-blood courses; that isolation is fatal to the highest development of the musician, and that the musical journal is the best substitute for what can so seldom be found: a select company of able musical minds.

## SCARIA'S DEATH.

THE following is a specimen of paragraphs which have been going the round of the press since the death of Scaria, last month:

"By the death of the renowned basso, 'Emil Scaria,' Wagnerism claims another victim. Whether the music of the future had any influence on the illness of the late King Ludwig, of Bavaria, is a disputed point. But Scaria's insanity and subsequent decease were undoubtedly due to Wagner's music. When the unfortunate man was first seized, his mania took the form of howling scraps from the parts of Wotan and Hans Sachs at all hours of the night. Indeed, the more act of studying such a part as that of the Wanderer of unhappy memory might fairly be considered as provocative of insanity."

We doubt whether it is possible to surpass the inanity of such drivel. Readers of the REVIEW need not be told that its editor is not a member of what a French author has wittily called "the Wagnerian church," but he must protest against such nonsense. King Ludwig was not only an admirer of Wagner, he was, if possible, still more enthusiastic as an admirer of Greek architecture, and spent fabulous sums in imitations of the Parthenon and other Hellenic monuments. Why not say he was crazed by Athenian architecture? It is a known fact that Scaria's father died of softening of the brain—but of course this counts for nothing when Scaria dies of the same disease, in view of the fact that his mania took the form of howling scraps from the parts of Wotan, etc. To be sensible, he should have howled scraps from "The Bohemian Girl," or perhaps "Pinafore." Strange, passing strange, is it not, that Wagner himself, and that arch Wagnerian, Liszt, should have lived to a good old age and then died sane? On the other hand, Schumann, whose music Wagner ridiculed, and Donizetti, who was surely not tainted with Wagner's theories or practices, died madmen. Of course, however, Wagner was, in some way or other, the cause of the death of both! Chronological and other arguments will not be received! Wagner is a murderer; let him be exhumed and hanged!

If those who dislike Wagner, his theories and his music, have no better argument to offer against

them than paragraphs like the above, they had better keep their mouths closed than to betray their identity by characteristic brayings.

## "THE MIKADO" IN GERMANY.

THE fact that "The Mikado" has made a hit in Germany, the land supposed to be devoted to the highest class of music, and that it has met with the same success in the main editors of American music journals. We hope they will vouchsafe some explanation of this peculiar phenomenon—"the inanity" of Gilbert and Sullivan delighting the "unfathomable German mind." Until an explanation of the fact is given, we shall be consistent with the claims consistently made in this country for the high musical culture of the German nation at large, we shall be compelled to consider the popularity of "The Mikado" in Berlin and other German cities as another proof that the musical taste of the majority of Germans is not one whit in advance of that of other civilized nations. Germany is daily held up by a certain class of musicians in this country as an example for our discouragement. We are told the Germans are "a musical people," "natural musicians," etc., and given to understand that Americans are the reverse. But, on the contrary, there is quite as much crude or native musical talent in this country as in any other. All we need to be the equals of other nations in music is more musical and general culture among those who study music. As to the masses of the people, their musical taste is crude everywhere and likely to remain so.

## A NORMAL METRONOME.

AMILLE SAINT SAENS has sent a communication to the French Academy of Sciences suggesting that they adopt a normal metronome. In the course of his communication he says:

"At this art (music) became still further developed, the want of a common standard of pitch was universally felt, and the Academy of Sciences solved the problem by introducing the normal pitch which all nations are gradually adopting. On the other hand, the development of the combinations of rhythm showed the necessity for determining the time of pieces of music. This was done in vague terms, which every one interpreted according to his own ideas, and no other method was adopted until the appearance of the metronome. This instrument, invented at the end of the last century by Stöckel, and improved by Maelzel, is a pendulum provided with a 'mobile bob' and a graduated scale, based upon the subdivisions of a minute. In the metronomes most frequently employed, the subdivisions range from 60 to 240 of a minute.

These instruments are universally employed. But to be of any practical utility they must be accurate, and unfortunately this is a quality that very few of them possess. The musical world is supplied with metronomes which are badly regulated metronomes, which mislead musicians instead of guiding them.

The Academy, which has rendered so great a service to music by the introduction of the normal tuning fork, would complete its work by endorsing it also with a normal metronome, regulated mathematically, and by obtaining a guarantee from the Government that metronomes before being delivered to the public should be tested and stamped, as are tuning forks, weights and measures."

With all due respect to the authority of Mr. Saint-Saëns, it seems to us that the divergences of pitch and the divergences in the rates of metronomes are hardly parallel cases, for if pitch be considered from the standpoint of vocal music, it is clear that the difference of a semi-tone is often the difference between the possible and the impossible; and if we look at it from the standpoint of instrumental music a uniform pitch is absolutely necessary. The rates of metronomes are instruments that have a fixed pitch. It is otherwise in the case of tempo, for voice and instrument alike can

use a more or less rapid rhythm, without discord. Furthermore, the inaccuracies of metronomes are very small indeed, and the difference of from one to three beats per minute is unlikely to be noticed by the sharpest ear. Add to that the consideration that metronomes make no other purpose than to express approximately the general tempo intended by the composer, and we fail to see the importance of that exactness for which Mr. Saint-Saëns pleads. Indeed we feel quite confident that Mr. Saint-Saëns himself, playing one of his own compositions on two successive days, without reference to a metronome, would differ from himself in more than two ordinary metronome units. It is further to be observed that any metronome on the Maelzel plan is likely to become inaccurate, just as any other timepiece, even after it has received the official stamp of accuracy. The only kind of metronomes that are always the same at any given place are those constructed upon the free pendulum system, like Kunkel's Pocket Metronome. This class of metronomes are practically perfect and cannot get out of order.

A normal metronome would do no harm but we see but little good it could accomplish.

#### STATE ASSOCIATIONS AND THE M. T. N. A.

OUR readers know that, for the last three years, we have insisted that the Music Teachers' National Association, to be worthy of the name and accomplish what it should, would have to be made a representative body of delegates from State associations. To the Ohio Music Teachers' Association belongs the credit of inaugurating in practice the representative system. Indiana has followed suit and other States will fall in line. The intention is to urge the adoption of the representative system by the M. T. N. A. at its next session and if it shall be rejected to organize another National Association, that shall represent something and somebody. This is as it should be.

Prof. Wolfram, of Canton, Ohio, writing to an eastern Musical Journal explains fully the position of the Ohio association, of which he is the President, in reference to this matter. As the circulation of the journal to which the letter was written is very small indeed, and the subject is an important one, we think it but right to give Prof. Wolfram's letter, by reproducing it, the wide circulation which it deserves:

CANTON, OHIO, July 17, 1886.

Editors Courier:

Sirs—Your favor requesting information in regard to the attitude of the Ohio Music Teachers' Association toward the National Music Teachers' Association is at hand. I will endeavor to give you all the information on the subject I can.

The O. M. T. A. suggests an organic union between the associations of the several states and the National Association, and that there be delegates chosen by the state associations to represent them at all meetings of the National Association.

At the late meeting of the O. M. T. A., held at Columbus, July 2-8, it was determined that change should be made in the constitution of the O. M. T. A., requiring the election of ten Vice Presidents instead of two as heretofore, and that the several prominent specialties of the profession should each be represented by one of these Vice Presidents, and it was thought that it would possibly be the best selection that could be made to represent the Association at the meetings of the National Association, and that this arrangement would be realized. The ten Vice Presidents, being prominent representatives of the several specialties, would constitute a delegate body, and the honor of representing the State Association, and if similar worthy delegations were sent from all Presidents, and it was thought that it would possibly be the best selection that could be made to represent the Association at the meetings of the National Association, and that this arrangement would be realized. The ten Vice Presidents, being prominent representatives of the several specialties, would constitute a delegate body, and the honor of representing the State Association, and if similar worthy delegations were sent from all Presidents, and it was thought that it would possibly be the best selection that could be made to represent the Association at the meetings of the National Association, and that this arrangement would be realized.

However, as there is at present no connection between the State and National Associations, the remark that "the National does not recognize

side-shows" having been made in open session at the late meeting of the latter—it was not believed necessary to devote much thought to this matter. It is possible, however, to give it serious consideration. There is at present no authorized representation from the different states. This is indisputable. Hence, the "National," in more than that one sense, is meaningless.

As there are new state associations being formed constantly, it would no doubt be desirable that the constitution of each should be similar, so far as its connection with the National is concerned. In order to accomplish this, it would be well to let the National Association to suggest so much of a constitution as would be necessary to meet these conditions.

The "National" must begin to strengthen its foundation. No stability in the foundation, no continuity in the superstructure. Every story added to the present structure, be it called a "college of musicians," or something else, will endanger its stability. The college musicians represent a noble aim, but we consider it premature during this "constitution evolving" period. Why do not the so-called standard-bearers of the National set a "self"-forgetting example, and busy themselves with more practical things, viz., the building up of state organizations, and thus create for the National a solid base?

The poverty of the average musician makes it difficult to attend the State convention, and next to impossible to attend the National meeting. It follows that State organizations are most practical, and the National Association only when based upon State organizations and a delegative system inaugurated.

Those losing sight of these practical questions, are not benefiting any association. We in Ohio find it necessary to legislate against charlatans. If only representative musicians be secured for the official household, the interests of the profession are sufficiently guaranteed. The dishonest musician dislikes an honest professional musician, and the unskillful, the unwillful, and the untruthful, are equally disliked.

All State conventions should precede the National meeting. A constitutional convention of National delegates might adjust the difficulties.

The delegative system will be opposed by all those members of the National Association who are in quest of honors, and who, in their own state, are the only representative of their specialty. Vice Presidential honors (which would be equivalent to credentials as delegates to the National Convention) should be suggested. I have made a proposal.

The selection of Lavalette as "National President" is very satisfactory to Ohio musicians. It is he to whom the "National" owes its mainstay of life and attractiveness, for it is he who unfurled the standard of Native Composers.

In the name of the O. M. T. A., I extend to President Lavalette hearty congratulations, and wish him a successful administration. A *modus vivendi* under him is more than a possibility.

Cordially,

JOHANNES WOLFRAM.

Pres. O. M. T. A.

The following are the ten Vice Presidents (ex officio representatives or delegates) selected by the O. M. T. A., with the specialties they represent. This list is an excellent one, and shows that State Associations know how to select as representatives truly representative men:

H. G. Andres.....	Cincinnati.....	Piano.
G. B. Bass.....	Cleveland.....	Violoncello.
Alfred Art.....	Cleveland.....	Organ.
John Van Cleave.....	Cincinnati.....	Theory.
W. L. Blumenschein.....	Dayton.....	Chorus.
William Brand.....	Cincinnati.....	Orchestra.
Willie Smith.....	Cleveland.....	Composition.
Karl Mez.....	Wooster.....	Musical History.
N. L. Glover.....	Akron.....	Music in Public.
Herman Ehling.....	Columbus.....	Treasurer.
F. M. Cassante.....	Akron.....	Andilor.
A. J. Scarlett.....	Columbus.....	Recording Sec.
Philip Walter.....	Canton.....	Correspond'g Sec.

All the above officials were present at the late meeting, and took active part.

"Yes," said Mr. Hendricks to the minister who was dining with the family, "Bobby says his prayers every night, like a boy, but," replied the minister, "very much pleased," "Oh, yes, indeed," said the minister, "I've often heard me tell you that he is past praying for."

#### THE ORIGIN OF HARMONY.

THE PMID correspondence which reached us too late to admit of attention in our July issue, writes the editor of the *Times*, of London, was a letter from "A Constant Reader," asking for information as to the exact nature of the "natural" basis of harmony to Christianity. "Is it true,"

asks our querist, "that harmony in music is the product of Christianity, or rather the God-given dispensation, and that where Christianity does not prevail the inhabitants of that country have no idea of part-singing, and consequently no capacity for a deep discussion of the issues involved in such questions might very well fill a volume, and it is to the study of the history of the human mind with them otherwise than summarily within the compass of a short paper. But in spite of these limitations, we hope to be able to make it clear that while we must admit the Church's vast influence upon, and intimate connection with, the development of Occidental Music, it is unwarrantable to refer the origin of harmony to Christianity as it is to argue from the absence of part-singing in a people to their ignorance of the teachings of the Gospel dispensation. Now harmony, or the combination of sounds of different pitches, is of a two-fold nature, vocal and instrumental, and almost certainly of a two-fold origin, as the researches of recent musical antiquarians go a very long way towards proving. Readers who have gone with Mr. Rowbotham's "History of Music" will be struck by music—in his patient "endeavor to piece music together bit by bit," will acknowledge that by the time stringed instruments were in existence with curved frames, and having several strings of varying lengths, the combination of sounds of different pitches became a matter of course. Long before, as he ingeniously points out, as early as for great convenience in holding the instrument, one end of it had "been made narrower, so as to be grasped by the left hand, directed to the left, and went round of strings it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused, was a success, and in course of time acted upon." So that there was harmony in *poese* directly instruments began to have necks, and in *instrumental* directly the rudimentary character, when the frame became curved. And for the causes which led to the curving of the frame, and the use of several strings of harp, we must refer our readers to Mr. Rowbotham's sensible remarks on pp. 215-216. But dispensing with the considerations of the success of these primitive instruments, we are confronted with the fact, as attested by sculptural records, that as early as the 4th Egyptian Dynasty—the era of Teben and of the Great Pyramids—there were harps with six strings, while by the time of the 18th and 19th Dynasties, "The Augustan Age" of Egypt, as Mr. Rowbotham calls it, the great harp had as many as eighteen. Now even the adherents of Archbishop Usler's chronology will admit that there is strong monumental evidence for the existence of instrumental harmony, though doubtless that of a nature scarcely "usable" to our ears, at a considerably earlier period than that of the Egyptian Era. But vocal harmony is probably referable to a different source, and here the eminently practical remarks of Mr. Rowbotham are very appropriate to the matter in hand: "That other harmony," he says, "of voices alone, was in existence before this time, and was instrumental, and owes its origin to other causes. And it owes its origin to the different pitches of the human voice. For since the world began, man has had a high men's voices and low men's voices, and high women's voices and low women's voices, and whenever two of a different pitch are uttered together, they naturally produce harmony. And so we find even savages employing harmony, for it comes easier to them than singing, and it is the easiest. And they have learnt the art of regulating this eagerness of singing to the requirements of pleasing effect. For our ears do not like the two notes clashing together, but any other combination they accept, though some delight them more than others. And to what are the most naturally pleasing combinations, we may learn from savages. And we shall find that thirds are pleasing, and fifths, but particularly thirds, and also the third joined with the fifth at the close of a text is here illustrated by specimens of such savage songs, drawn from Ambros, Bowditch's mission to Ashantee, and Eastern and Western Melodies, these combinations are found. And he goes on: 'All these belong to one category, that is to say, they are in their essence, and in their singing

"Rowbotham's "History of Music," Vol. I. Trübner and Co.

the same thing at different pitches, and the prescription of the pitches for the purpose of effect, is a later addition to the sort of music as naturally as the prescription of certain pleasing turns in simple melody. But there is a sort of music, simple melody, of a totally different kind among savages, which, I take it, is more important than this sort; and that is when more voices sing, not the melody at a lower pitch, but an independent accompaniment on their own account, this standing to the melody in the same relation which the instrument stands to its accompaniment, as we have just described." And this second sort of savage vocal harmony he proceeds to illustrate by quoting from Engel's National Music and Wilkes' United States Exploring Expedition. In some of these the accompaniment is confined to a single note, and might be explained as a sort of drone bass, but in others the accompaniment moves about in a way giving it higher importance than the former case, because "we should find that in course of time these rude beginnings of independent notes blossom out into independent melodies." In fact, he would regard them as the primitive ancestors of that system of descending, or the manipulation of two tones simultaneously, from which sprang counterpoint. (See Dr. Parry's article on Harmony in Grove's Dictionary.)

We have seen then that, on the one hand, there were very distinct traces of the existence of some sort of harmony in the musical systems of the older civilizations, and in particular in that of Egypt. And we have it on the testimony of travellers and explorers that savage tribes in different parts of the world have risen beyond mere chanting and unison singing to the conception of a single note, and from this we are led to the conclusion that not only did harmony exist prior to the advent of Christianity, but that it had branched outside its ken even in our own days. There remains the question of the advance of the development of music, now, inasmuch as the ecclesiastical scales, their names dropped, and the modes of the scales of the Greek scales, which, though adapted for melody, are notoriously inadequate for harmony, as we use the word, were the only means by which the history of the development of our modern harmonic system will prove to be largely identical with that of the secular system. As Dr. Parry remarks in the article already alluded to, it was only "the gradual growth of the perception of harmonic relations which modified these ecclesiastical scales, by very slow degrees, by the introduction of accidentals, so that the various modes were, by degrees, fused into our modern major and minor scales." The earliest recorded examples of harmony proceed, it is true, from ecclesiastical sources; but as they date from a time when the Church was the sole repository of learning, we are not obliged to credit it with the invention as we are with the preservation of these first tentative efforts, though the presumption is strongly in favour of our arguing from the one to the other. The progressions in fourths, fifths, and octaves are all most identical in their general character, with that first class of scales, and the progressions above, which has its origin in the greater ease experienced by voices of different ranges in singing the same melody at different pitches rather than at the same pitch. Whether the *diaphony* which succeeded the "diaphony" of Hucbald and the similar efforts of Guido of Arezzo was the invention of a monk or not is doubtful, certain it is that it was early adopted for Church purposes, and was destined to play a most important part in the development of polyphonic music. "It is unfortunate," continues Dr. Parry, "that there is a deficiency of examples of the earliest use of these early tones, as it must inevitably have been among the unsophisticated geniuses of the early ages, and the experiments of innovation were made." That secular music was cultivated to a very considerable extent in the Middle Ages, we are given to understand by the chronicler of Padua, a writer of the 13th century, who gives us specimens of chromatic progressions used in that class of music, and by the fact that, even by the chromatic to the diatonic scale is happily compared by Mr. Rowbotham to that between an embroidered robe of gold and a plain one, and that the greater wealth and luxuriance which its employment imports into harmony was long looked upon with disfavour by the Church. The chronicler is asked to single out the one special feature which distinguishes our modern music from that which was written before, and he probably replies that it was the principle of modulation. Now it was not until the sense of the dominant harmony was fully realized, and the principle of defining a key, and consequently of defining the transition from

one key to another, that this principle could be fully carried out. And the realization of this sense of the dominant harmony was, in its essence, a breaking away from ecclesiastical music, and the very expression of a new principle, "according to the modern acceptance of the term, was preceded in most ecclesiastical music by the absence of a leading note which would join the indispensable major triad." The only two scales which gave rise to leading notes were the Phrygian and the Lydian. The former was theoretically faulty and the latter regarded with disfavour as a "lascivious mode," and the prohibition of Pope John XXII, musicians felt their way towards the great principle of tonality by giving a leading note to a single note, and finally by the tonic. It is also significant that the best landmark for the division of the new from the old is the appearance of the chromatic scale in opera, marked by chromaticism and the use of figures to indicate harmonies. Here this sketchy survey of the origin and development of modern music may cease. The history of harmony, as Dr. Parry truly says, "is the history of ever-increasing richness of combination," and it is not therefore to be wondered at that, in the interests of severity and purity, the Church should have set its face against the more extreme ravages of innovation. Thus we find Jean de Muris in the fourteenth century inveighing against the excessive richness of texture in those artless efforts, could we but hear them, might probably be traced rude stirrings after great and good, and of the extreme of curious and painful revolt which we have already alluded to. Still this curbing and restraining influence has not been at all successful in its effect, and as we have already seen if it had not been for the monks we should have known nothing about art, and if it had not been for the modern classicism, as in matters of musical theory, been conservative or even repressive, Christianity has never exerted an elevating and ennobling influence upon the musician, and it is to the sacred literature of that creed that master minds of all nations still turn for the noblest subjects for illustration.

#### MUSIC AND POETRY.

READERS of Mr. Saint-Saëns' *Harmonie à Midolite* will not fail to remember the vigorous protest which he enters against the misleading views of music which most of letters have formulated—views which have gained acceptance simply owing to the literary fame of their propounders. The recently published lecture by Mr. F. T. Paigrave, on "Poetry compared with the other Five Arts" (see *National Review* for July), hardly comes under this condemnation, for the writer's attitude towards music is in the main generally acceptable. For the present, however, it is not our purpose to offer any criticism, but merely to present our readers with the Oxford Professor of Poetry's views on the relation of music to poetry. "Why then," he says, "is it natural to take music for our final comparison? In her appeal to us music is the most direct emotion, even more direct and indefinite than architecture, with less representation of nature, less power to supply or to arouse thought. The form which it suggests is the most to the ear not only present none of those natural appearances which sculpture and painting and poetry imitate or suggest, but the most direct and pure prototypes in the very sounds of Nature. The orchestra is as little indebted to the nightingale as the cathedral aisle to the forest avenue. The most limited of the fine arts, by her technical conditions, the most conventional in material, and the most free of all arts the freest, the most varied in range of subject-matter, and the most direct in appeal, is the one I may reply in a single word, which I hope will not be considered too rhetorical: Music speaks." "The true reason why music has this magical power," he has to say, "is that it is the only fine art, let us attempt to compare with poetry this evanescent and impalpable spirit of music, which is the only one that is not given to us separated from the words of a song or the action of an opera—absolute music according to the modern theory, and the only one that is not given to us in its essence, and in its effect on the hearers." "The true reason why music has this magical power," he has to say, "is that it is the only fine art, let us attempt to compare with poetry this evanescent and impalpable spirit of music, which is the only one that is not given to us separated from the words of a song or the action of an opera—absolute music according to the modern theory, and the only one that is not given to us in its essence, and in its effect on the hearers."

fect expression of it. Now it is, I think, precisely this mysterious element—the soul of soul—which music offers to the sensitive nature. . . . Its invisibility and its intangibility, "to put it briefly, its invisibility to the senses answering to the vagueness with which music appeals to the soul. It is the triumph of music to offer its dedicated images, distinct pictures: of music to dispense with them, and pass beyond to the inmost animating spirit which renders picture and imagery poetical. If any attempt at definition be not too hazardous, might we not, hence, define music simply as poetry out words. . . . But music, which differs essentially from the rest; they move us actively, they call forth our latent feelings, they excite, they have no hidden motives, they speak always now of music absolutely, in place of leading, follows the mode of poetry, and exalts them accordingly with the temper of the moment. The melody which brings tears to one hearer shall give another consolation, beyond the reach of philosophy or poetry. A slight change in expression, even in time, will turn into a song of despair a symphony of triumph. This adaptive, living quality, this immediateness of music, if I may use the word, seems to come from the material conditions of the art which here, as ever, secretly confine and govern it. Seemingly the most natural, musical, is in fact, the most artificial of the arts, the most conventional. On scale, our melody, our harmony are meaningless, if not discordant, to the majority of human ears. Even among the poets, which employ them, they have proved arbitrary and fluctuating. The mathematicians show that the very intervals of the scale are irreconcilable with natural law. The European ear is gradually learning new rules of harmony. Hence, perhaps, music is the most modern of the arts, and, at the same time, the most ancient, in that it now speaks to us universally. . . . Yet in this paradoxical art the peculiarly human element is the power to arouse of poetry; they make it more fit to follow, to invest, to deepen our emotion. Disregarding the material conditions of the art which render it more immediately and purely pleasurable, make it a more pervading atmosphere of intensity steeped in splendour, the interpreter of the music which lies alive at the heart of joy. An old poet has sung this aspect of melody in two lines, which have in them no little of the art they describe:

"The mellow touch of music met doth wound  
The soul, when it doth touch the soul."

—London Musical Times.

#### THE THEATRE IN CHINA.

AYS a recent Chinese writer: "It is a singular fact that at all times and in all civilized countries, people of intelligence, possessed of good taste and practical common sense, are of one accord in scorning the Chinese drama, and in praising the dramatist's work as a species of elevated literature. It is even considered an honor for a nation to be despised by the dramatists, and the interpreters who by the representation of the action imagined by the poet make these soulless puppets move, and the stage of the recipient of the public esteem which is the meed of the dramatic author, are put under the ban of scorn." These reflections upon the inequality between the playwright and the actor throw considerable light upon the latter's position in the theatre. This position, it is needless to state, is extremely low—the actor being considered a person devoid of power, and the stage of the theatre in degradation. This, however, is not surprising. In every country where dramatic art is in its infancy it is the actor who is the most despised, the stigma cast upon his profession. There is no appeal; his only relief being in the consciousness of the moral superiority of his art to the stage profession. Thus it was with England in the 16th, with Germany in the 17th, and with France in the 18th century. But in China the actor is despised, and the French actors in less than three hundred years have bettered their position materially, the position of the Chinese actor is still the same as it was under the ordinance of Khoubilai more than six hundred years ago. Like the troubadours, he wanders from place to place carrying his materials, i.e., his costumes and other paraphernalia with him, and when he is called upon to perform he wishes to give a performance, it takes but a short while to erect a tent and prepare to perform. He is not a professional actor, he has no tent, and then he must perform under that broad

expanse of heaven which poets like to call a roof, but which as a roof is not, and which is not the incidence of the weather.

These actors form a class apart. They are united into companies under a director, and they protect and defend themselves there exists such a perfect understanding that engagements are always lasting, and suits are rarely brought by one party against the other. This director, who is the absolute master of his company, is sometimes an actor that loves his profession, sometimes an offender who, having lost his honor, falls back upon a profession in which honor is not necessary to success. Pleasant as life must be to these Bohemians whose lot it is to wander about "revolving clouds and passing bells" and hold communion with the departed poets, it is not improbable that one of them sometimes wishes that his condition was better, and that he could find a permanent place of abode—a consumption which, though devoutly wished for, cannot possibly be consummated until the Chinese have a permanently established theatre.

When we imply that there is no permanent theatre in China and that all actors lead a nomadic life, we are correct with certain limitations. In the large cities there is usually a recognized theatre. Commercial centres like Peking and Shanghai have their ordinary comedians who do not find it necessary to adopt the errant life of their less fortunate brethren. Then, again, theatrical entertainers have been given in the private dwellings of those among the *lon ton* that can afford it. The companies thus employed act as a body guard to these modern aristocrats and have, therefore, a more permanent position. But one swallow does not make a summer; and an occasional place of amusement in a large city and a few nomadic actors do not constitute a permanently established theatre.

Public theatres are pitched in some conspicuous thoroughfare where a miscellaneous crowd can be soon assembled. It takes but a few hours to construct one. Some planks placed on uprights and raised several feet above the ground, and a few bamboo sticks supporting a roof of rushes; some painted canvases serving for partitions at the rear and on both sides, and a few benches or benches arranged without much attention to symmetry: such is the stage and the auditorium. The platform which serves as a stage is in the center of the theatre, likewise the partitions are in the center as the horizon. Some wooden stools constitute all the available furniture. Fortunate is it for the actor that he has an imagination, for otherwise the delights of stage illusion would be unknown to them. The scenery is described rather than presented.

An actor comes to the front and addresses the audience thus: The first act takes place on the deck of a yacht cruising in the Bay of Bengal. It is evening. To the right is the East tinted with the softly blending colors of an Oriental sky which, growing darker, betokens the vanishing of the twilight. The stars shine like diamonds in the heavens. In the West the moon is rising, casting a golden gleam on the sullen waters. As it approaches the zenith, the gold changes to a silver, from the land comes the sound of the billows breaking monotonously on the beach. The air is impregnated with the odor of orange blossoms that have been wafted from the shore.

Now, how is that for realistic scenery! Here in America the services of stage carpenter and painter are constantly called into requisition, and thousands are spent in obtaining spectacular effects. But in China an actor has but a few words to go to and presto! you get a scene which is so near an approach to the dramatist's conception that no one can safely say it will ever be surpassed by any other mechanism that our managers may choose to adopt.

The art of make believe is also developed to its utmost in the imaginative character of the Chinese symbolism current among them as follows: If an actor would be in a boat, he is followed by a boy carrying an oar. If he would be a horse, he carries two wheels, one in each hand. When he hands these to his attendant, you know he has alighted. When he stands on a high place, he carries a stool. Mack, M. Guimet, who has lately written an interesting book entitled *Le Théâtre au Japon*, tells us of an indication by which the audience knows the fainting heroine in his arms. Mounting a table, he peers about and exclaims: "The heroine is here." On this table, which is placed a smaller table; on this, one still smaller, the last being capped with a stool. The hero having gained the summit of a very high mountain." Besides testifying to the imaginative powers of the Mongols, this symbolism throws a brilliant light upon the condition of their stage management.

We forget to mention, while speaking of stage illusion, the fact that women do not participate in the acting. This is owing to a decree issued about a century ago, which made it obligatory for them to withdraw from the stage. Before this decree, forth, actresses were called comedienne—also by names which we should blush to mention. The ordinance of 1804 (1850) showed the Chinese that they were held by placing them on a level with the courteous and identifying their professions.

With these differences, somewhat great it must be confessed, dramatic art in China is the same as in Europe, and the actors, and embody the same personages. Thus, there is a grand dignitary, an aged father, a young bachelor (of arts), a jealous cousin, a virtuous matron, the female rôle distinguishes an old matron, a designing female, a go-between, a young girl of high birth, a wife of doubtful virtue, and a courtesan. Says Gen. Cheng, Ki-Tong, military attaché of China at Paris: "These rôles are classic, and are admitted to be so."

They are persons met with in society. Transported upon the stage they become types of humanity. The Chinese are excessively fond of names and dislike to have names or a quaint epithet or surname to persons whose sentiments they do not always approve. While speaking of the characters participating in a play, we must mention one that is essentially different from any we now have on our stage; one, moreover, that has its analogy in the play of the same name. This character is the person who must utter all the moral sentiments of the piece and emphasize them by singing. His part might, perhaps, better be taken by a comic actor, for only in the Chinese play there is but one person that sings. This person takes part in the action. When he sings, it is to point out a moral sentiment, to recall some past event to the minds of his audience, or to impress them with the significance of some peculiar incident.

Having briefly viewed the external stage of the Chinese, let us turn our attention to their dramatic art, and discuss the nature of the drama.

With us the all-governing motif of every play is Love. Tragedy or comedy, burlesque or comic opera, all revolve about this central point. Love never tires of using as the moving force of his plot. In China, however, where parental power is absolute, this is not the case. The drama is a picture of the Chinese life, his wild, passionate outpourings of the human heart appear an exaggeration. "Those violent tempests," says the Chinese, "which are caused by a storm, are not the storm, but the wind of despair, are beyond our imagination."

Even presented as "fiction," they would not charm, because we do not understand this kind of punishment which consists in loving and angry and yet not espousing. The passion of love forms a motive, it is true, in many plays; but then it is always subordinated to some superior motif, as parental or filial affection. An example of the former is called to mind in a piece entitled "The Circle of Chalk." Two women claim to be mother to the same child. They go before the judge, who orders the chalk to be drawn and the child to be placed at the centre. Then he orders the child to be awarded to her who pulls it out of the circle. The mother of the child is in a position to do so, but she uses all her strength, and the judge perceiving this awards the child to her. The resemblance that this bears to the memorable judgment of Solomon may yet play and scenery already spoken of have been developed from independent sources. Of the plays in which filial piety is the chief motive, we can mention but a few. *Pi-Je-Ki*, a play of the most esteemed in China than any other dramatic work.

The dramatic literature of China may be divided into four classes: the historical play, the religious play, the comedy and the passion play. The last is the most popular.

Properly speaking there is no such thing as a religious drama in China. At the same time the religious motives for the religious drama are not the motives for his plays—not to give an exposition of the principles of the religion, but to write a satire upon the religion. In China there are two religions—that of Buddha and that of the sect of Tao. Metempsychosis is a doctrine of the latter religion, and is the latter religion (which arose from the promulgation of the principles of the book entitled *Tao-te-King*, written by Lao-tse, a Chinese philosopher, Confucius, and which has degenerated into a superstition) on a level with that of the astrologers of the 16th century, the doctrine of the transmigration of souls, and is carried to a ridiculous extreme. This doctrine that the dramatists make use of in

writing their religious satires. The situations that the authors never tire of reproducing are those in which the husband has transmigrated and returned to this mundane sphere to see how his wife conducts herself after his demise; whether she continues her period of mourning; whether she grieves for the departed; in a word, whether his absence is regretted. It of course is unnecessary to state that the transmigrator rarely finds himself regretted. One might think that such scenes would be detrimental to the interests of the religion and derogatory to the character of Chinese wives. But then, as has been remarked, "the witness always applies the satire to the religion, and not to the religion. His, of course, is the exception which proves the rule."

One of the most amusing plays of this description is "The Transmigration of Yeh-tse, the son of a Chinese Justice of the Peace, has transmigrated under the form of the butcher, Li, and the play deals with the complications that arise from the exploits of this innocent but mischievous personage. The humor of Chinese plays lies in the situation rather than in the expression, although the latter is frequently very amusing."

But the highest phase of Chinese dramatic literature, and one, moreover, that offers to the dramatist the most comprehensive field for the exercise of his talent, is that species of comedy known as character comedy. The best pieces of this nature are "The Miser," "The Fanatic," "The Frogg Son," "The Debauchee," and "The Buddhist." These titles are not literal translations of the titles of Chinese plays, but titles which express as much as the circumlocutional titles of the Chinese. Thus in China, the title of the play which we have called "The Miser," is "The Slave of the Kitchen that he Guards."

The only class of plays upon which we have not touched is the history play. It is not a very important part of the history of China is not an absorbing theme, we shall omit this class without stating except that this species of play has been fully developed by the dramatist in China.

Thus briefly enough we have glanced at the external features of the Chinese theatre. We have considered the position of the actor in society and the condition of the stage. We have looked superficially at the general character of the plays, and considered the motives for the drama. We have seen the influences that have been operative in producing this condition, want of space has prevented us from flitting or flitting, and we have seen the contemplation of the effect of these influences is the most interesting part of the whole question. At some subsequent time we shall be able to point out the effect which the environment, the politics, the religion, the civic laws, the moral censorship and the sentiments of the Chinese have had in the evolution of the Chinese theatre.—MAURICE BARNETT, in *Dramatic Review*.

#### DE THOMAS AWKESTRA WAS ABOARD.

ON the night of July 3d, last, said a traveling man at the Palmer House, "I was a passenger by a Pennsylvania train out of New York. Being thirsty I went forward to the buffet car before the train left New York City to get a bottle of beer, but was astonished to hear the porter exclaim—

"Yo'm late, sah! not a bottle left in de cah. Man came in, heah few minutes ago an' says, says he, 'How much beer you got?' 'Fo' dozen bottles,' says I. 'Himmel, dat underviel de bottle an' bottles an' just put six mo' on de ice fo' me.' Den he took his bottles and went away. In a minute another man came in and says, 'How much beer you got?' 'Three dozen bottles,' says I. 'Himmel, voder duut me!' 'Gimme fo' bottles an' put eight mo' on de ice fo' me.' 'De beer is all gone,' says I. 'You mustn't two mo' men came in an' quired how much beer I had an' engaged the rest of it. De beer was a couple of dozen bottles, sah. I say, boss, if I had fo' hundred dozen bottles, I could sell 'em all out before we get to Philadelphia. De Theodor Thomas Awkestra is to put nine dozen special cars.'—Indicator.

A THREE-DAYS' List festival will be held in Leipzig, by the Leipzig List Society, to celebrate the 75th birthday of the composer, in October. The festival will be held on the 10th, 11th and 12th of October, 1886, in the new theatre, the Faust and Dante Symphonies, in the Gewandhaus, the Leipzig Symphony, the Festivals, and "Hunnenblacht," symphonic music, by Herr Arthur Nikisch. Third day, on the 12th, eleven o'clock in the afternoon, in the Gewandhaus, concert of the society. All inquiries respecting the festival, addressed to Herr M. Krause, the president of the society, at the Leipzig Hotel.

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"CONSOLATION," in D flat major.....Liszt.  
This is the most celebrated of the five numbers included under the above title, and one of the favorite numbers of von Bülow and Rubinstein. Our readers will see a great resemblance between this composition and the principal theme in "Lohengrin." Whether this is a mere coincidence or a case of plagiarism cannot tell. If plagiarism, the question remains, who is the plagiarist, Wagner or Liszt?

"SERENADE".....Schubert-Liszt.  
This is the most popular Liszt's transcriptions of Schubert's songs, and one of the best pieces of workmanship of the late master. Like the preceding it has been most carefully edited, and one of the numbers of "Kunkel's Royal Edition."

"FLOWER SONG,".....Lange.  
An excellent *morceau de salon*, not too difficult. Edited with great care for the "Royal Edition."

"ELEGY" (In memoriam Franz Liszt).....Kroeger.  
Our readers will notice that this is some extent a list number of the REVIEW. We announced in our last issue the publication of this composition in this month's paper. Our friends will now have an opportunity of judging for themselves of the composition we then took occasion to commend.

"BERCEUSE".....Grieg.  
This composition, which is quite characteristic of its author, is known by all fine pianists and appreciated on account of its originality and striking modulations. It is also a recent addition to the "Royal Edition," and possesses all the excellencies thereof.

"CHANT DE BERGER".....Schulhoff.  
Shepherds are regular nightingales (on paper) and this particular fellow has an unusually pleasing song to sing. It is one of Schulhoff's best known compositions. Its present arrangement is masterly.

"ANNE'S FAVORITE MAZURKA".....Anshetz-Sidus.  
A very pretty little composition, very creditable to Mr. Otto Anshetz and to Carl Sidus, and sure to make a hit with the younger players.

"SLEEP THOU, MY CHILD".....Foulton.  
This composition of the editor appears against his wish. It was published in the REVIEW three years ago or more, and the publishers have yielded, they say, to numerous requests in publishing it a second time. It is best suited to a symphonic, soprano, or alto voice. The author respectfully begs that, before attempting to sing it, the words be carefully read over, so that their sentiment may be well understood. Otherwise, he fears his little song will receive but sorry treatment.

The pieces in this issue cost, in sheet form:  
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# CONSOLATION.

No 3 in D flat major.

Franz Liszt.

*Lento placido.* ♩ = 80.

*cantando.*

*pp*  
*sempre legatissimo.*  
*sostenuto.*

Notes marked thus \* should be sustained with the sostenuto pedal on pianos possessing the same.

or thus

First system of a musical score. It features a grand staff with a treble and bass clef. The key signature has two flats. The music consists of a continuous eighth-note accompaniment in the bass and a melody in the treble. The melody includes a trill marked with an '8' and a fermata. The system concludes with a repeat sign.

or thus

Second system of the musical score, continuing the eighth-note accompaniment and melodic line. It also features a trill marked with an '8' and a fermata. The system ends with a repeat sign.

*mf* *espressivo*

Third system of the musical score. The tempo and dynamics are marked *mf* *espressivo*. The musical texture remains consistent with the previous systems, featuring a steady eighth-note accompaniment and a melodic line with trills and fermatas.

*dolcissimo*

Fourth system of the musical score. The tempo and dynamics are marked *dolcissimo*. The accompaniment continues with eighth notes, while the melody features a series of chords and trills, some marked with a '1' and a fermata.

*mf* *espressivo*

Fifth system of the musical score. The tempo and dynamics are marked *mf* *espressivo*. The system concludes with a final melodic flourish and a fermata.

*dolcissimo.*

First system of a musical score in G major, 3/4 time. The right hand features a complex, flowing melody with many triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The system ends with a fermata over the final chord.

Second system of the musical score. The right hand continues its intricate melodic line, while the left hand maintains the accompaniment. The system concludes with a fermata.

Third system of the musical score. The right hand has a brief rest followed by a melodic phrase. The left hand continues with the accompaniment. The system ends with a fermata.

or thus

Fourth system of the musical score. It includes a short melodic fragment labeled "or thus" with fingerings 1, 2, 1, 3, 2, 1. The main melody in the right hand continues with complex patterns. The system ends with a fermata.

l.h. *smor.* - - - - - *can* - - - - - *do.*

Fifth system of the musical score. The right hand continues the main melody. The left hand has a section marked "l.h. smor." (left hand solo) with a long rest, followed by the word "can" and then "do." with a fermata. The system ends with a fermata.

*rit.*

Sixth system of the musical score. The right hand continues the melody. The left hand has a section marked "rit." (ritardando) with a long rest. The system ends with a fermata.

# SERENADE.

(STÄNDCHEN)

Franz Schubert.

Franz Liszt.

Tempo rubato. ♩ - 76.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo rubato' with a quarter note equal to 76 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'pp' (pianissimo) and 'espressivo'. Pedal points are indicated by 'Ped.' below the bass staff. The score is published by Kunkel Bros. in 1886.

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Handwritten musical score, first system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mf* and *pp*. The system concludes with a double bar line.

Handwritten musical score, second system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *pp* and *pp dolciss.*. The system concludes with a double bar line.

Handwritten musical score, third system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *mf* and *pp*. Performance markings include *rall.*, *smorz.*, and *echo*. The system concludes with a double bar line.

Handwritten musical score, fourth system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *pp* and *mf*. The system concludes with a double bar line.

Handwritten musical score, fifth system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *pp*. The marking *sempre a due* is written above the bass staff. The system concludes with a double bar line.

Handwritten musical score, sixth system. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *pp* and *dol.*. The system concludes with a double bar line.

*animato il tempo.*  
*con digitazione.*

First system of musical notation for piano, featuring complex chords and arpeggios with fingerings and pedaling.

*poco a poco riten.*

Second system of musical notation, continuing the piece with a gradual tempo change.

*molto dim. riten.*

Third system of musical notation, showing a significant deceleration and dynamic change.

*rapido.*  
*dolciss.*

Fourth system of musical notation, featuring a rapid section with a soft dynamic.

*dol.*

Fifth system of musical notation, continuing the soft and melodic passage.

*molto.*  
*rit.*

Sixth system of musical notation, concluding the piece with a final melodic line and a ritardando.

# FLOWER SONG.

**BLUMENLIED.**

Revised Edition.

G. Lange Op. 39.



*a tempo.*

*a piacere. rit. cres.*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. Ped. \* Ped. Ped. \* Ped. \* Ped. \* Ped. \*

*espress.*

Ped. Ped. Ped. Ped. \* Ped. Ped. \* Ped. Ped. \*

Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. Ped. Ped. Ped. Ped.

*dim. poco a poco.*

Ped. Ped. Ped.

# ELEGY.

In Memoriam Franz Liszt.

E. R. Kroeger.

Andante con moto ♩ - 116.  
espressivo.



*dolce.*

*cres.*

*And.* *And.* *And.* *And.* *And.* *And.*

*a tempo.*

*rit e cres.* *dim.* *mf*

*And.* *\** *And.* *And.* *\** *And.* *And.* *And.*

*ritando.*

*f* *mp*

*And.* *And.* *And.* *\** *And.* *And.* *\** *And.* *\**

*a tempo.*

*mp*

*il canto ben pronunziato.*

*And.* *\** *And.* *\** *And.* *And.* *\** *And.* *\**

*And.* *\** *And.* *\** *And.* *And.* *And.*

*riten.*

*Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

*a tempo.*

*Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

*Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

*ritenuto* *a tempo.*

*ff largamente.* *scure f*

*Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

*trionfante.*

*ff pesante.*

*Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

*p dolente.*

*pp*

*cres.*

or thus for small hands.

*p*

*mp*

*mf*

*calando.*

*a tempo. I.*

*mf*

*pressez.*

*riten.*

*a tempo.*

*my*

*CTE8.*

*dim*

**Con molto espressione.**

*inconsolabile.*

1. h.

*L.h.*

# BERGEUSE.

Edward Grieg Op. 38 N°1.

*Allegretto tranquillo* 6-92

*p*

*Lh.*

*rit.*

*a tempo.*

*pp una corda.*

*Lh.*

*morendo.*

*Con moto.*

*p*

*rit.*

*rh.*

Copyright-Kunkel Bros. 1886.

*a tempo.*

First system of musical notation, piano part. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time. The right hand has a melodic line with many slurs and fingerings (1-3, 2-4, 3-5, etc.). The left hand has a steady accompaniment of eighth notes. The system ends with a *rit.* marking.

*una corda*  
*piu p*  
*a tempo.*  
*pp*  
*tre corde*

Second system of musical notation, piano part. It continues the piece with a *una corda* marking. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment of eighth notes. The system ends with a *pp* marking and a *tre corde* marking.

Third system of musical notation, piano part. It continues the piece with a melodic line in the right hand and a steady accompaniment in the left hand. The system ends with a *pp* marking.

*dim e ritard. molto.*

Fourth system of musical notation, piano part. It continues the piece with a melodic line in the right hand and a steady accompaniment in the left hand. The system ends with a *dim e ritard. molto.* marking.

*a tempo.*  
*p*  
*l.h.*

Fifth system of musical notation, piano part. It continues the piece with a melodic line in the right hand and a steady accompaniment in the left hand. The system ends with a *p* marking and a *l.h.* marking.

*rit.*  
*pp*

Sixth system of musical notation, piano part. It continues the piece with a melodic line in the right hand and a steady accompaniment in the left hand. The system ends with a *rit.* marking and a *pp* marking.

# CHANT DU BERGER.

IDYLLE.

J. Schulhoff Op. 23. N<sup>o</sup> 1.

*Allegretto. ♩ = 88.* *cantando.*

*un poco marcato l'accompagnamento.*

*ten.* *cres.* *ten.* *cres.* *ten.* *cres.*

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ten. *crea* *f* *5*

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and fingerings. Dynamics include 'ten.' and 'f'.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and fingerings.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and fingerings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and fingerings.

*dim.* *smorz.*

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex chords and fingerings. Dynamics include 'dim.' and 'smorz.'

# ANNIE'S FAVORITE MAZURKA.

(Otto Anschütz.)

Carl Sidus Op.108.

*Moderato* ♩ - 144.



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This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a treble staff containing a series of eighth notes with fingerings 2, 4, 3, 2, 4, 3, 2, 4, 3, and a bass staff with a single note. The second system continues the melody in the treble staff with more complex fingerings and a bass staff with a single note. The third system features a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system includes a treble staff with a series of eighth notes and a bass staff with a single note. The fifth system concludes the piece with a treble staff containing a series of eighth notes and a bass staff with a single note. A repeat sign is located at the bottom right of the page, indicating that the piece should be repeated from the beginning to the end.

To my little daughter, Lillian.

# Sleep thou, my Child.

As sung by the eminent Baritone, George Sweet.

Words and Music by

SCHLAF, LIEBES KIND.

I. D. Foulon.

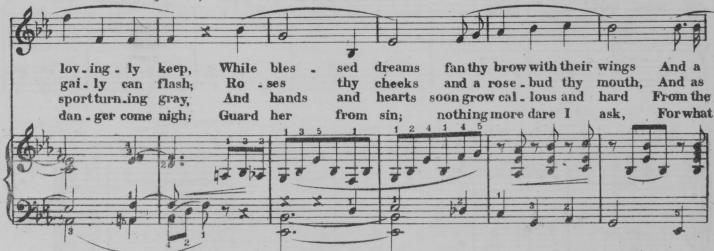
Moderato ♩ = 92.



4. Al - mäch - ter Gott in dem Himmel er - hör' Mein Ge - bet, dass Ver - suchung mein  
 3. Schlaf lie - bes Kind, und ruh' aus von dem Spiel, Denn die Freud' bringt oft Leid als ihr  
 2. Schlaf, lie - bes Kind, schliess den Perlen schmuck zu, Auch die blau - en Guckäug - lein be -  
 1. Schlaf, lie - bes Kind, du noch un - schul - dig bist, Ü - ber dich wacht ein Au - ge, das



Kind nicht be - thör! Für Sün - de sie behüt, mehr bitt' ich nicht, Denn die  
 end - li - ches Ziel, Und Hand und Herz nur zu bald wer - den hart, Weil er -  
 diir - fen der Ruh, Dein süs - ser Mund und die Wangen dein sind Wie der  
 Lie - be nur spricht, Süß Träu - men dir nur was Lieb - li - ches bringt, Und ein



Ein . - sichts, was gut für sie, mir ja ge - bricht. Ich bin e - lend und  
 folg . - lo - se Ar . - beit zum Se - gen nicht ward. 'Sist kein Pfad in der  
 Ro . - sen Per - fum von dem sü - seln - den Wind. Was ist Schmuck denn Ver -  
 Chor tichter En - gel dein Wie - gen - lied singt; Nur zu bald zu dem

choir of bright an - gels thy lul - la - by sings. Ah, too soon must thou  
 fra - grant thy breath as the breeze of the south. What are gems but tempt.  
 la - bor that brings but a scant - y re - ward. There's no path through the  
 seems to me good, some dread e - vil may mask. I am fool - ish and

schwach, kann das Gu - te nicht sehn, Nur was du für das Be - ste hältst  
 Welt, der nicht Fat - len uns stellt, Und der wan - delt da - rauf un - ver -  
 su - chung zu Dieb - stahl und Raub! Was die Ro - sen - im Win - de denn  
 Kampf um's Sein wach du must sein Und er - fah - ren, dass Freu - den oft

wake to the sor - rows of life, Learn its pleas - ures are pains and its  
 a - tions for rob - bers and thieves. What a rose in the blast, but a  
 world but has pit - falls and snares, And who walk - eth there in of - ten  
 weak, I know not what is best, I can on - ly look up - trust - ing

ich wollt er - flehn. Be - scheer' dem Kin - de, nach  
 se - hens wohl fällt, Schlaf, lie - bes Kind, denn so  
 wel - ken - des Laub! Schlaf, lie - bes Kind, denn so  
 wech - seln mit Pein; Schlaf jext, kein Leid ja be.

rit. peace on - ly strife! Sleep thou, my child; on thy  
 few with' ring leaves! Sleep thou, my child; while thou  
 falls un - a - wares. Sleep thou, my child; while thou  
 Thee for the rest. Oh bless my child, God of

rit. a tempo

Barmher-zig-keit, Wenn's dein Wil-le, viel Freu-den und we-nig von  
 lan-ge du's thust, Wird nichts trü-ben dein Herz-chen, und fried-lich du  
 lang du schläfst hier, Nicht er-mangeln was werth- roll und lieb-lich wird  
 trübt dich noch nicht, Und nur Frie-den ver-kün-det dein süs-ses Ge-

beau-ti-ful brow, While thou slum-ber-est, Care ne'er a fur-row shall  
 slum-ber-est here, Shall not van-ish the gems nor the ro-ses grow  
 slum-ber-est sweet, Naught shall har-den thy heart nor en-tan-gle thy  
 wis-dom and love; Let thy mer-cies, like dew, fall on her from a-

Leid!

ruht.

dir.

sicht.

Schla-f, lie-bes Kind, Schla-f, lie-bes

plow. Sleep thou, my child, Sleep thou, my  
 sere. feet. my  
 bove.

Kind,

schlaf,

schlaf,

schlaf:.....

child,=

Sleep,

Sleep,

Sleep:.....

*p* *f* *rit.* *ard.* *fff*  
 Ped.

## KEY COLOR.

AFTER reading a paper, prepared in support of my theory, writes Mr. Edmond Whomes in *Musical Opinion*, I referred to Ernst Pauer's *Elements of the Essential in Music*, and Edwards's *Organ*. Pauer deals very exhaustively with the subject, giving each key a peculiarity: he even goes so far as to say that one is masculine (E<sup>7</sup>), and that a minor is womanly. Edwards deals with the keys in general use. These writers contradict each other repeatedly. My first object was to show to Mr. Burgess and his friends that it is quite useless to lay down a rule as to one key being bold, another harsh, another sympathetic, etc., because you can go into any music shop and purchase a piece of bright or of dull effect, in any of the keys. For instance, key C is supposed to be bold—*Influence, Heavens are telling, and Gloria* (Twelfth Mass.). I played parts of the *Marcellous work, O, rest in the Lord*, Schumann's *Beethoven's Song*, and Scotts' *Clarke's Marche des Flambeaux*. Of E<sup>7</sup>, Edwards says, "it is remarkable for nothing save its dullness." To show that E<sup>7</sup> could be the reverse of dull, I played selections from Haydn's *First Mass*, Mendelssohn's *Hymn of Praise*, *Sing the Lord, ye voices all, Achieved is the glorious work, and rejoice greatly*. In the key of A<sup>7</sup>—supposed by Pauer to be full of dreamy expression, and by Edwards to express sad melodious tranquillity—I played two or three of Chopin's waltzes, one of Schubert's, and part of a very brilliant *Galop de Concert*. E<sup>7</sup> minor is said by a very brilliant friend of mine to be the "darkest and most somber key of all." In this key I played Scharwenka's *First Polish Dance*. In short, I proved clearly to all present that music of any character—bright, somber, heavy, frivolous, fast, slow or anything else—has been written and can be bought in any of the keys to be found on the piano-forte. One gentleman objected to take either Pauer or Edwards as an authority; he was asked to give a distinctive character to any key, and I would immediately play something of an opposite character in that key, but he did not accept of this challenge. I next played Mendelssohn's *Song Without Words* (No. 1, Book 5). It will be remembered that Mr. Burgess requested that this particular number should be played in G and in G<sup>7</sup>, that the company should be able to judge of the vast improvement in the piece when played in G<sup>7</sup>; he also added that G<sup>7</sup> suited *andante espressivo* so much better than G (as written by Mendelssohn). I played this piece in G<sup>7</sup> and F, instead of in G and G<sup>7</sup>. Most of the company preferred it in F. Why? Because they thought that I played first in G, and knew that the second time was half a tone lower, and consequently imagined that it was in the key of G<sup>7</sup>. One of the Walthamstow friends was then asked to play the same piece in G and G<sup>7</sup>. It was so played, but I must explain. When the request was made, I left the piano, and a lady came forward and played, as I anticipated, in G. When she had finished, I asked to be allowed to play a few bars of something else that the thread of pitch might be broken. I played, and the lady followed by playing the same

work half a tone lower—viz., G<sup>7</sup>. When finished, I asked for individual opinions as to which was the most suitable key for *andante espressivo*. Of course, opinions varied, but all, except one gentleman (Mr. F. Tyler) had a preference. I then told them that the instrument was a "transposer," and I had so manipulated the instrument that the lady had played twice in G<sup>7</sup>. No one except Mr. Tyler—who has "pitch" to a very strong degree—knew it. Another instance of the failure of the "color" theory was this: Mr. Burgess was playing a piece in E<sup>7</sup> major, when a gentleman (who said that he had no idea whatever of pitch, but that color would tell him any key said: "Mr. Burgess, such a composition as that should be played in a key with fewer sharps than the key in which you are playing; there are too many sharps now!" Several instances like this occurred during our meeting; but the sequel is now to come. I said: "Gentlemen, you have failed in every sense of the word to prove your theory: 'color' not only fails to tell you which key is being played in, but one cannot even tell a sharp key from a flat key." The Walthamstow friends took exception to this, and replied that they were not beaten in any way; that "color does exist, and we can prove it." They were, of course, challenged to do so; they then said: "Strike C, then play, and we can tell you the effect of the key." Now, sir, I ask: What do colorists think of this? Strike G, then play. The result should have been said in other words. Why not, "Tell us the key you are playing in, and we can immediately tell if it is bright or dark, harsh or sympathetic." For that is what "Strike O, and then play" amounts to.

Mr. Burgess and his friends thought that I had taken an unfair advantage by having a transposing piano; but I cannot think so. My object in having such an instrument was to prove that one could play in a somber key and not know it, and this really happened, for a lady played in G<sup>7</sup>—that most depressive key—and thought it G. To add to the importance of this after I had shown that the piano was a transposing one, the lady said to me: "I thought something was queer. When I started playing in G<sup>7</sup> I thought well, this is the funniest piano I have ever played on; it will not sound in six flats at all; whatever can be the matter with it?" I informed the lady she was locking the stable door after the horse had gone; she knew something was wrong *after being told*, but she had put the difference on the other side, for she had played *twice* in six flats, not twice in G. Had she said the piano would not sound in G, she would have been helping the "colorists." Mr. Burgess asked me if I would meet some more people to discuss this matter. I say publicly that nothing would give me greater pleasure. Last I should be said that a "transposer" is not fair, I promise to have the assistance of an ordinary grand piano only, and suggest that the meeting should be properly advertised, and should be held in London.

P. S.—Some of our readers may say: "How could he change the piano with a room full of people, and not be seen to do so?" or "How is it that they did

know it was a transposer?" The explanation is that Mr. Hays, of Greenwich, has invented a transposer in which nothing extra is seen but an additional pedal and an indicator; and these latter were covered.

## SPEAK DISTINCTLY.

FAULT common to singers, professional and otherwise, is that of imperfect enunciation. One of the greatest trials of life is to be obliged to listen to singers in the choir or concert room, who so completely roll their words as a sweet morsel under their tongues as to make them quite unrecognizable, when sent forth into the open air.

The old chestnut,

"Wan kau swa dau an raw."

which bears a marked resemblance to a line of Dakota, is simply a fair representation of the way it is said a certain choir rendered the well-known hymn,

"Welcome, sweet day of rest."

So, at another time and place, the glorious old hymn,

"There is a land of pure delight,"

was so utterly muddled that a certain line of it came to astonished listeners in this form:

"So to the Jews old Canaan staved  
And Jewed and rolled between,"

suggesting a frame of mind on the part of the landscape quite the opposite of that which good old Dr. Watts intended to portray.

Again, the first line of a hymn, as "given out in meeting," so excited the curiosity of our little boy that, on returning home, he asked for an explanation. The line, as he heard it was:

"Mike Rimes a bird and long has been."

Patient ingenuity, and an old hymn book, solved the mystery. The original of the above translation was,

"My crimes a burden long has been."

The great trouble, as before remarked, is imperfect enunciation, partly from want of training, largely from indifference and carelessness. The words are tumbled out of the mouth half-formed, and left to splash about anywhere, sometimes attaching themselves to other words, as in the latter instance, sometimes becoming utterly transformed, as in the former ones.

A little attention to the formation and delivery of the vowels and consonants will remedy this great evil. To be able to speak words distinctly, either in speech or social converse, is something much more to be desired than many of the so-called accomplishments of the day.—*Church's Visitor*.

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### THY VOICE.

I saw thy face once more and knew thee not,  
Although I once had kissed thy lips and brow.  
Years passed so swiftly; well-nigh I had forgot  
That thou and I once loved; yet now, yet now,  
I heard thy voice once more, then all those years  
Seemed washed away in mine own weeping tears!

Thy voice, dear love! its accents low and sweet,  
Its gentle cadence were all the same.  
Once more my heart lay bleeding at thy feet,  
Once more I proffed that I would not claim,  
Once more youth gazed from out my long-dimmed eyes,  
Once more hope breathed to me her honeyed sighs.

It was across the crowd I heard thy voice,  
And straight once more I was a young again,  
I felt mine heart with my own breast rejoice,  
And lost the sense of disappointment's pain.  
I knew again that none save thou couldst be  
All that thou shouldst have been to me and me!

I had forgotten this—until the tones  
Of that true voice fell on my listening ear,  
'Twas like nothing of long-dried, dead bones,  
That once had life, and were to some one dear;  
Straightway the fabric of those vanished days  
Rose up once more, and shone in evening's rays.

I turned and looked; old age sat on thy breast,  
Throwing her cobwebbed veil o'er all thy charms,  
'Tis but a veil for how old all thy days  
Be dead and lost, since thou lay in mine arms.  
If that sweet voice, unchanged, still soft, still low,  
Sounds as it used to sound so long ago?

I will believe all lasts: Time's cruel hands  
Can not destroy what once has been our own.  
That somewhere, yea, somewhere in heavenly lands,  
We'll have again the happy years we've known;  
Ah! blessed faith, I'll learn it from thy voice.  
That, all unchanged, bids me once more rejoice.

—LILLIE T. ROUNT.

### SWOPE ON FEET.

PERHAPS some of the most beautiful compliments  
ever paid to "lovely woman" have been inspired  
by her feet. Pothurst, to be sure, sang of the "dainty  
feet," and the "dainty feet" have been immortalized  
in name. Legend and myth tell of the "feet of  
motion," were lost without the graceful feet of  
woman to idealize it. (A woman properly shod,  
of course, for such depends upon that.) Even the  
most love-learned evain would find it hard task  
to paraphrase over the poetical moment of his love  
if she were a high born Chinese maiden, and I fancy that the  
dainty sandals worn by the ancient Egyptian ladies were  
provocative of few pretty speeches. At any rate the record  
thereof has failed to come down to us.

But what's prettier than this, from the ballad of the Wed-  
ding, or more familiarly quoted:

"Her feet beneath her petticoat,  
Like little mice scurried in and out,  
As if they feared the light—  
But oh, she dances such a way,  
No sun upon an Easter Day  
Is half so fine a sight!"

And where does a gentle and lovable woman, whose an-  
nals have made her an ornament to the world, receive  
more delicate homage than Butler gives in Hudibras:

"Where'er you tread your foot shall set  
The primrose and the Violet."

But these recorded compliments have been the outgrowth  
of modern times and it appears as if modern modes of dress-  
ing the feet have something to do with calling them forth.  
What, in fact, could have rendered one more ungraceful in  
gait or ridiculous in appearance than the long pointed toes of  
Richard IV's times? And later on, when in the reign of  
Edward IV, the opposite extreme was in vogue, you  
imagine anything more awkward? The beaus of those times  
must have written sonnets by the score to their mistresses' or  
eyebrows and painted in glowing colors their charms of form  
and complexion, but the least said about their poetry or  
to motion the better, when they wore shoes so very broad as to  
be more than a foot in width. Even in the days of Queen  
Mary, when, by law, toes were narrowed down to six inches in  
breadth it is hard to imagine a belle tripping the "light fantastic  
step," the might clump or stamp, but *never*—never.

All of which goes to show how very much better off in the  
way of foot wear are our nineteenth century belles, and  
just here let us suggest to those of St. Louis that they are  
unusually fortunate in being catered to, as it were, by such a  
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quite formed, and so more of it is produced on further addi-  
tion of a drop of acid. The liquid is now repeatedly washed  
with water, every time repeated after a good stirring, until  
the water does not exhibit any more acid reaction on being  
thrown upon a cloth filter. The precipitate is next brought  
upon a cloth filter, and after all the water has run off, the sy-  
rupy mass is fit for use. The black lead is then added, and is  
thoroughly stirred with some oil of turpentine. The paint is  
then ironed with a brush. If it happens to be too stiff, it is pre-  
viously diluted with some oil of turpentine. The paint is burnt by a  
gentle heat, and, after cooling, the black surface is rubbed  
over with a piece of clean stuff dipped in turpentine and moistened  
with linseed oil. According to the author, this varnish is  
not a simple covering of the surface, but it is chemically com-  
bined with the metal, and does not, therefore, wear off or peel  
off from iron as other paints and varnishes do.

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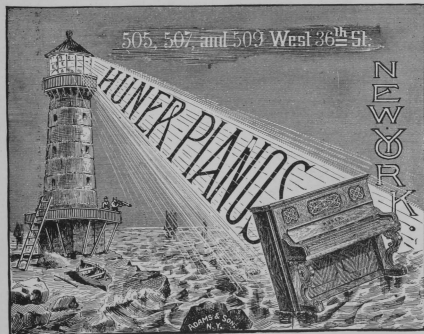
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TIRED.

I am tired. Heart and feet  
Turn from busy mart and street;  
I am tired—rest is sweet.

I am tired. I have played  
To the sunshine and the shade,  
I have seen the flowers fade.

I am tired. I have had  
What has made my spirit glad,  
What has made my spirit sad.  
I am tired. Loss and gain!  
Golden sheaves and scattered grain!  
Day has not been spent in vain.

I am tired. Eventide  
Bids me lay my cares aside,  
Bids me in my hopes abide.

I am tired. God is near,  
Let me sleep without a fear,  
Let me die without a tear.

I am tired. I would rest  
As the bird within its nest;  
I am tired. Home is best.—Ez.

DR. LOUIS MAAS, the eminent pianist and composer is writing a violin concerto.

M. H. HENCKS, music publisher and Editor of the *Musician*, has received the Cross of the Legion of Honor.

THE French normal diapason has just been introduced in the orchestra of the Berlin Philharmonic Society.

HALÉVY's opera, *Noë*, completed and orchestrated by Bizet, is to be produced at La Scala, Milan, during next winter.

At La Scala, of Milan, Halévy's Posthumous opera, "*Noë*," orchestrated by the late George Bizet, will be brought out in the coming autumn.

At Turin an opera entitled "*Il Gondoliere*" is to be performed next season, the composer being a lady—viz., the Comtesse Ida Corbelli.

R. S. POTTER has returned from his eastern trip well pleased therewith, and has resumed teaching. His rooms are over Kieselhardt's piano and music store.

THE Paris Opera is about to be illuminated entirely by electric light, 6,126 incandescent lamps replacing the 7,550 gas jets hitherto employed for that purpose.

HECTOR BERLIOZ's opera, "*Benvenuto Cellini*," is to be performed at the Paris Grand Opera on the occasion of the unveiling of the Berlioz statue in October next.

At Saint Sebastian there are preparations for the great international competition of Spanish and French military and orchestral music, over which Gounod is to preside.

BALFE'S MS. sketch books have been purchased from the composer's widow by the trustees of the British Museum, which already possesses the autograph scores of all his operas.

We had a pleasant call from Mr. Carl Hoffmann, on his return from his eastern trip to Little Rock, Ark., where he went to teach in the seminary. Mr. Hoffmann will surely make a success of the music department of the school.

PROFESSOR AUGUST WILHELM is said to contemplate the formation of a string quartet party with himself as leader, and which, after the manner of the late famous Florentine Quartet, will undertake periodical European Concert tours.

H. KERNER, the live agent for the Kränich and Bach pianos is about to remove from 118 to 119 Olive Street, directly opposite his present place. This move is necessitated by his increasing business, which demands more capacious quarters than those he now occupies.

MADAME CHRISTINE NILSSON has adopted a rather peculiar style of wall paper for two of the rooms of her suite at Madrid. Her bedroom-chamber is papered with sheets of music from operas which she has sung, while her sitting room is papered with the hotel bills that she has collected in her tours through the world.

SAD news for prime donna! A vocal phenomenon, Signor Vincenzo Bonedetto, the possessor of a natural mezzo-soprano voice said to be of singular beauty and power is shortly to make his debut on the Berlin stage. The singer is some twenty years of age and a pupil of the celebrated Maestro Alisa Cornaglia.

THE Beethoven Conservatory opens its present session with a most excellent and increased corps of teachers, all the "old reliables" remaining. The present session promises to be even more successful than those that have preceded it and which have made the Beethoven Conservatory a household word in all the region about St. Louis.

MILIE SIGRID ARNOLDSON, a Swedish vocalist, "discovered" some time since by M. Maurice Strakosky, the well-known impresario, is expected ere long to make her debut in the French capital. Franz Liszt is said to have predicted a brilliant career for this young artist.

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VICTORIEN JONCIÈRES's opera, "Le Chevalier Jean," is to be performed next season at Breslau, Sondershausen, Metz, Prague and Liège. We have already recorded the highly successful performance of the work both at the Cologne, Stadt-Theater and at the Berlin Opera.

HERN XAVER SCHARWENKA, the well-known pianist and composer residing in Berlin, will conduct a series of concerts in the German capital during the coming winter, in the course of which a number of interesting vocal and instrumental works by Beethoven, Liszt, Brahms, Berlioz and Wagner will be produced.

THE editor had the pleasure of meeting Mr. Truxell, Sedalia's genial music dealer, at Sedalia a few days since. He seemed well pleased with the business outlook in music, and, furthermore, was most enthusiastic over the success of his new patent bustle, which is now being ordered by thousands. The works have had to be enlarged.

THE Paris Académie des Beaux-Arts has awarded this year's Grand Prix de Rome to M. Augustin Savard, pupil of M. Massenet; prizes of the second order being also obtained by MM. Kaiser and Gedalge, the former likewise a pupil of M. Massenet. It is said, however, that the competition was a

ACCORDING to the *Gaulois*, the marriage of Madame Christine Nilsson, which has just taken place in Paris, was of a quiet and unostentatious character, only a few friends of the prima donna, who had come expressly from London for the purpose, having been present. The bride and bridegroom left Paris for Spain almost immediately after the wedding.

We regret to chronicle the death, at the good old age of 71, of the good old man and piano maker, C. Kurtzman, of Buffalo. His factory in Buffalo was first opened some thirty years ago and was enlarged from time to time, until it became one of the largest and best appointed in the country. He made an honest piano and sold it at an honest price. The business, which of late years has been quite large, will now, we understand, be managed by his son, Louis C. Kurtzman, "a ship of these times," but a ship of the same judgment and energetic business man, who has for years had practical experience with and under his lamented father.

It is stated in French journals that Verdi's new opera, "Othello," will be brought out at the Opera Comique, and not at the Grand Opera, as had been surmised, and that the Maestro will conduct the performance in person. We have recorded for some years past the various and conflicting rumors concerning this new work (alternately styled "Iago" and "Othello,") and take some credit to ourselves for not having as yet abandoned all hope of the ultimate performance somewhere, or, indeed, of the actual existence of so interesting a novelty.

An Italian journal has made the discovery that the number thirteen has played a conspicuous part in the career of Richard Wagner. The Bayreuth reformer, born 1813, died the same year, after he had sent marriage proposals to Franziska Schumann on February 13, 1839, and to Minna Planck on February 13, 1840. In 1883, on March 13, 1891, his "Tannhäuser" was hanged in Paris; and finally, the number of letters constituting his christian and surnames is exactly thirteen. After this, it is not surprising that his royal friend and protector of Bavaria should have died on the thirteenth day of June last. It is almost too late to take any steps in these matters with regard to his, their, unprofitable researches.

Work in the various mechanical and scenic departments of the American Opera Company has now been resumed. The company has been much strengthened in all its branches, looking to the complete production of the heavy works to be included in the repertoire. There will be twelve more voices in the chorus, and the orchestra will be increased by the addition of thirty skilled dancers, including four premiers. Upward of \$100,000 will be expended in new mise en scene. Numerically the company will contain about fifty more people than last season. Among the list of leading artists and artists in chorus who have been made. Three new American tenors have been engaged.

ANCIENT SONS are continually being proved by modern instances, and the familiar adage that "it never rains but it pours" is as true to-day as at the remotely antique period when it was first invented. At present it pours lady-composers of operas, and the sponsor is no less a personage than Fido, the lady in question is also called Ida—another marvelous coincidence—follows her example in Italy. The Countess Ida Fornasari Correr (for this is her style and title) is the composer of an opera, *Il Gondolere*, which, according to the *London Daily Mail*, is "one of the most successful" to account partly for this enthusiasm it should, however, be added that the countess resides at Padua, where her playing upon the harp and the piano forms, according to our contemporary, "the delight of salons dell'high-life." —*London Daily Mail*.

SQUIRE SAYLES, says the *Leader*, was a very dignified and gentlemanly old Justice of the Peace in a small law office at South Adams, Conn. He was very fond of the violin; and, although not a player himself, kept a very good violin, and every villager or hotel guest that could play was invited into his office, where the squire would sit in his large rocking chair, and listen to "ye old tunes," and rock himself with complacency.

A commercial drummer (who had repeatedly played to him on one of his visits, put up the job of giving the square "a little extra" for the occasion. The drummer had been secured the assistance of two other amateur violinists. In the evening, fiddler number one came to the hotel, was introduced to the square and the square was at 10 o'clock. Number two strolled in, and the square soon asked him to play. As soon as he was well warmed to his work, the square asked him to play a little longer. The first gramme lasted till two o'clock a.m. The drummer then made his appearance, expressed some surprise at hearing music so late at night, but when he saw the square, he was warmly welcomed by the square, and asked to play, as he was the best of the three. Number two soon took his departure and the square asked the drummer to play like the first, and to play to the wolves, without stopping. He then said, "I declare," says he, "it's morning; and, as I take an early

"Oh, don't be in a hurry," says the squire, in a tremulous and imploring voice; give us just one more before you go; there is old "*Speed the Plough*," that is a good old tune." The squire got "*Speed the Plough*," but no more put-up jobs. The drummer concluded that the good old squire couldn't get too much music.

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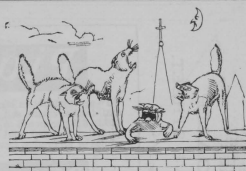
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**COMICAL CHORDS.****LOVE AND PHILOSOPHY.**

'Twas at the Concord sages' school,  
We met one summer's day;  
I guessed—and used no logic rule—  
I guessed what she would say—  
"Is very warm"—"tis with a sigh—  
"The sun that shines from thence,"  
She said, and pointed to the sky,  
"Is rolling toward the Whence."

I told her that it must be so,  
At least it seemed so there;  
For there was much I did not know  
Of the Whistness of the Where,  
When she was standing near,  
Was that the sky was much more blue  
In the Noxness of the Here.

She smiled, and said perhaps 'twas well,  
Those pretty themes to touch;  
And asked me if the rule I'd tell  
Of the Smaliness of the Much.  
I told her that I did not know  
That rule, but then I knew  
A rule that just as well would go—  
The Oneness of the Two.

She blushed and looked down on the ground,  
And said: "I haven't been so;  
And then the whole earth turned around,  
For my heart was full of woe,  
'Up to the Coasness of the End,'  
I said, 'I now shall go.'"

She murmured: "Don't you comprehend The Yeness of my No?"

—W. J. HENDERSON, in Puck.

"GIMME a glass of something strong," exclaimed an old soaker, at a Penn avenue saloon.  
"How will aqua fortis suit you?" asked the bar-keeper.

"Well, if you haven't any aqua dills I'll try the forties."  
"Jer throw me half a dozen of the biggest of those trout," said a citizen to the fish dealer.  
"Throw them," queried the dealer.

"Yes, and then I'll go home and tell my wife that I caught 'em. I may be a poor fisherman, but I'm no liar."

BROGUE—"Will you please give me a dime, sir? I'm deaf and dumb."

BEGGERS—"I mean I'm blind. I'm my twin brother who is deaf and dumb, sir. We look so much alike that I got mixed up myself sometimes."

A MAN went into a music shop recently, and somewhat hurriedly said to the man behind the counter:—"V you a libretto of th' 'Mikado'?" The shopkeeper looked at him blankly. "Beg pardon?" he said. Finally, with an interrogative inflection, "Mikado" libretto, the purchaser repeated. Another blank stare, followed by a brightening up of the face, indicative of an idea. The shopkeeper shook his head, and with a smile, "No speak Italian," he said.

A Boston auctioneer's play of expression is singularly misleading," says the Beacon. "An old lady from Roxbury dropped into an auction parlor on Bromfield street the other day, just as the auctioneer was posting on a high stool with an old china vase in one hand, on which he threw the most censorious glances, evidently recalling tender reminiscences, in a foreign tongue, or something of that kind, as someone word of his discourse was interrupted by those present. Then he draped himself in a small rug and burst into a stream of brilliant rhetoric in the Punic language; next he seized a brass tray over which he became so eloquent that those on the back seat were awakened as by an electric shock. Finally he clapped the clock by holding aloft a small marble Clytie and shouting his first intelligible words: 'Two-ten who bids?' As the crowd dispersed the old lady re-marked with tears in her eyes, 'That's the most touching soliloquy I ever heard. I'm glad it came. I can always say now that I've been to a Symphony concert with the best of 'em, and I ain't ashamed to say I cried, either. How he did act it out!'

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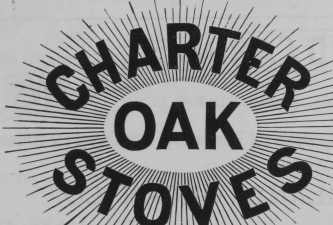
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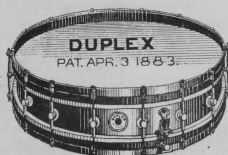
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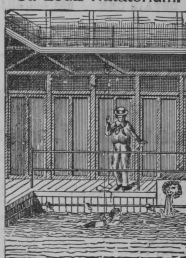
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